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The Voice of the Turtle

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least well classified, attributions are less certain and almost no attempt can be made at interpretive studies based on the coins. It is far past time that numismatists explore the unknown history recorded on the coinages of the Near East after Alexander.

JOHN E. HARTMANN, Editor

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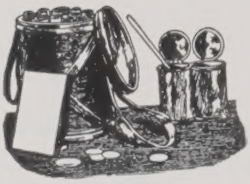
From the Editor's Desk



Much has been said in this space regarding the historical nature of ancient coins, and no doubt much more will be said in the future. It is, after all, the historicity of coins which makes numismatics a young but important science, and the future of numismatics lies in its ability to shed light on antiquity and the study of coins.

Thus far historical emphasis in numismatics has been directed toward Roman coins. These are obvious, with their inscriptions, dating and propagandistic reverses, as artifacts which can illuminate our knowledge of Rome. Unfortunately such a study of Greek coins has lagged far behind its Roman counterpart.

Possibly this is due to the emphasis which has been placed on Greek coins as works of art. It is not our purpose here to propose that the Greek coin lacks any of the aesthetic value which has been attributed to it since it is not possible to easily appreciate its artistic merits. It is possible to propose that this emphasis on art has obscured the proper emphasis on Greek history which the coins can and should illuminate.

Percy Gardner in his monumental *Archaeology and The Types of Greek Coins* established his classifications on artistic standards, and that system remains in use today. With the coming of Alexander, Gardner sees a period of "decline" as far as artistic standards are concerned. This system almost forces attention to the classical period of Greek history, the period of Gardner's "finest" art. Thus attention is diverted from the Greek coins of the Hellenistic and Roman rule periods which today are the most poorly classified and studied coins of ancient times.

The publication of Dr. Jones' paper on the Greek mints of the Roman empire (*Voice of the Turtle*, December, 1965) was one of the more significant strides in recent times toward an increasing awareness of the huge and important issues of Greek coins which have been unjustly overlooked. What larger question this short monograph should also raise concerns the locations and the number of the Greek mints prior to Roman conquest of the Near East in the 1st century BC.

What has happened is that the very vital Hellenistic age has been the most ignored numismatically. Its coins are the

COIN TOPICS

Edited by

JULIAN CARR

In 63 BC Pompey arrived in Palestine at the behest of a Jewish faction and Judea became a Roman province. The Romans found the Jews no more easy to govern than had the Seleucid kings before them and there was always a faction of these people who urged revolt. Finally, in 66, the Zealots brought about an uprising which led to all-out rebellion. Roman troops under the future emperor, Vespasian, and later under his son Titus, crushed the rebellion, capturing Jerusalem in 70 and breaking the final resistance at Masada in 73.

During the revolt, silver coins were struck on the Phoenician standard, a shekel of the weight of the Tyrean tetradrachm and a half shekel. These coins are in an excellent state of preservation which along with other evidence indicates that they were not struck for general circulation. Perhaps they were created as a convenient means of storing temple treasure, but most likely appeared as a symbol of defiance against the Romans.

The obverse type is a chalice or wine cup which had its place in the Jewish ritual with the inscription in Hebrew which reads "Shekel of Israel." The reverse had a triple lily and the inscription, "Jerusalem the Holy."

Recent archaeological excavation at Masada has yielded nearly 60 of these pieces, all confined to a single strata, which seems to confirm the date of their issuance to the period of the first revolt.

contributed by J. SHERROD TAYLOR

In the 13th Olympian Ode, the poet Pindar relates the story of Bellerophon who tamed the winged steed Pegasus, and who, mounted on this horse, slew the dread Chimaera.

Parts of this same story are also related by Homer in the *Iliad* and by Hesiod.

Bellerophon was reputed to be the son of Glaucus, King of Corinth, who, as readers familiar with mythology will recall, fed his horses human flesh to keep them fierce and warlike and who, as punishment, suffered that same fate. Pegasus the marvelous winged horse sprang from the blood of Medusa, the Gorgon which Perseus had killed. The horse could not be tamed; nevertheless Bellerophon determined that he should have Pegasus. That he successfully captured and tamed this

A 5th century stater (didrachm) of Ambracia, a Corinthian colony

creature was due to the intervention of Athena. Mounted on Pegasus, Bellerophon performed other mighty deeds, until at last he sought to ride his mount to Olympus itself. The horse, sensibly refused and threw his rider and the gods suitably punished Bellerophon. Pegasus, for his wisdom, was permitted to enter Olympus and we are told was allowed to carry the thunderbolts when Zeus was in need of them.

Bellerophon and his horse are as much a part of the mythological heroes of Corinth as Theseus is of Athens, and the horse, who before going to Olympus was stabled in Corinth, became the type of the Corinthian coins. These flying horses identify not only the coins of Corinth herself, but also the many colonies she founded. In fact, it is possible to trace the origins of many of the Greek colonies only through their use of the coin types of their parent cities.

contributed by JULIAN CARR

The final military activities of Trajan took place on the Eastern frontier. Here at last a Roman emperor accomplished that which had been an objective since Crassus' disastrous

defeat at Carhae in 53 BC. The Parthians were defeated, their capital, Ctesiphon seized and the legionary eagles occupied the area of the Tigris and Euphrates down to the Persian Gulf. Despite romantic thoughts that had Trajan been a younger man he might have duplicated the feat of Alexander and stretched Rome's boundaries to the Indus river, the hard facts were that the Empire was already straining her resources.

This harsh reality was recognized by Hadrian who succeeded Trajan in 117, and his policy with regard to the frontiers was one of consolidation rather than expansion, a policy which, if not popular at Rome, was necessary for the fiscal safety of the state.

A good indication of the enormous cost of the military activity under Trajan and Hadrian in the East was the huge output of silver coins from the mint at Caesarea in Cappadocia between 116 and 120. This city was a major center in central Anatolia and due to its close proximity to the Armenian frontier was frequently used as a mint for silver, presumably for payment of the legions stationed in that area.

Though these silver coins all bear Greek inscriptions and are obviously products of the civic mint, it still must be presumed that they were only issued under direct imperial authority. They stand in mute testimony that the mints followed the army—not just beginning in the third century, but from the inception of the Principate.

The coin illustrated is an unpublished variety of a large series presumed to be hemidrachms issued in the year 120. Its weight is 1.39 grams and it has a module of 13.5 mm. The reverse is common to the entire series having Nike advancing right with a wreath in her outstretched hand and the date ET Δ in the field to the right. (There is one variety dated t the following year, ET E, and is the last silver coin from this mint until the reign of Antoninus). The obverse varies from published types both as to inscription and portrait.

The inscription, ΚΑΙC ΤΡΑΙΑΔΡΙΑΝΟΥCΕΒΑC, is uniq in that it lacks the Greek ΑΥΤΟΚΡΑΤΟΡ, the imperial title. The portrait too, bears little resemblance to that which ap-

pears on the other coins in this series. It also bears little resemblance to the emperor, which is a common trait of them all.

The whole problem of the extent of the operation of both Trajan and Hadrian on the Eastern frontier along with imperial policy as to the minting of silver is reflected in these coins which deserve more attention. This coin, previously unpublished, is strong evidence that the full extent of the Hadrianic issues is not yet realized.

It might interest readers to know that this coin was among a group of bronzes brought into a bazaar at Amisus on the Black Sea by a farmer nearby who had found them while plowing. In this group was another hemidrachm of Hadrian of the same year, but of a published type (BMC 140). Both coins were black and covered with surface dirt which had to be removed by gentle cleaning first in sodium carbonate solution and then with weak ammonia. Another coin, also in the Hartmann collection was a Hadrianic bronze from Tyana. What the other coins were is not known.

contributed by JOHN HARTMANN

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PREFACE TO "MONNAIES BYZANTINES" (1862)

by J. Sabatier

(Translated from the French original)

In all the different branches of numismatics, if I may judge from my own experience, the collectors and the amateurs, especially those who are just starting, need a guide which will save them from painful or difficult research. If the lists and glossaries in the work of Mionnet (*Description de Medailles antiques*, Paris 1807-37), have had some success since their publication, it is due to the fact that he was the first to introduce a system of methodical and detailed description of the Greek and Roman coins and medals and to make their identification and classification easier. It is regrettable that the above mentioned work did not devote the same knowledge and care to the study of Byzantine coins, because its section for the aforesaid is nearly nonexistent. This is, to my mind, one of the main reasons to which we must attribute the cause for such delay in the development of the taste of coin collectors for Byzantine coins, and also that this branch of antiquarian numismatics has not become equally as strong as the Greek and Roman series. In my belief, it would be an injustice to consider Byzantine coinage less interesting, because it embraces an historical period uninterrupted for a thousand and fifty eight years, in which every emperor from Arcadius to the fall of the empire is represented on coins of gold, silver or bronze. Further, it is self-evident that for the study of the development and phases of monetary art, as well as for its relation with historical interests, the Byzantine series is linked to the Roman series from which it must not be separated. I say this because they are two connected branches of the same tree which grow in parallel and rub elbows, too, starting with the division of the Roman Empire between the sons of Theodosius the Great. After this division, the coinage of the Eastern empire continues to be minted in the same mints, with few exceptions. Finally, the Eastern empire, which survived the Western, was the one which kept the traditions, the laws and the language of the Romans for a longer period of time, and the Byzantine Greeks are always considered as the heirs and continuators of Rome by reclaiming its past glories.

In spite of the reasons listed above, Byzantine numismatics have remained neglected and almost unknown. The penalty for this negligence is that only some scattered specimens, not identified, or sometimes wrongly identified, were found from

time to time in the great collections. But all that has changed since M. de Saulcy brought some light to this chaos. His work titled *Essai de classification*, published in 1839, turned the spotlight on this important branch of numismatics and almost instantly bountiful and beautiful collections were formed. From that time, also, the owners of rare or unpublished specimens, moved by praiseworthy zeal, decided to publish them. And we must recognize that M. de Saulcy was the first to create the real basis of a general classification, and scholarship must always give him credit for he was the one to teach to his emulators and successors the real method to be used in their studies. But this indefatigable pioneer, of course, never pretended that he had exhausted his subject, nor that he had covered the total number of Byzantine coin types, nor that he had solved all the difficulties of a nearly new branch of research and scholarship in which much more remains to be done, especially for the period before and during the rule of the dynasty of the Paleologues. Thus, it is basically in this corner of the still unknown field of Byzantine numismatics, that I searched more particularly to gather some grains forgotten by the master, concentrating my efforts in the work of covering the gaps of earlier times. Writing this book, I made it my task to recapitulate in it clearly and precisely, as well as I could, everything published to date (1862) on Byzantine coinage, adding also the reflections inspired by long practice and my personal experiences. I searched to locate almost all the coin types known, and I reproduced them in accurate line drawings, because the representation of a coin gives a better and more complete and precise idea than the best description.

To arrive at the results which I had set out as a task for myself, I must confess that I found few resources in the old classical works: almost all of my specimens for study were supplied either from my own collection (sold in 1856 to Count Serge Strogonoff in St. Petersburg), or from the collection of Mr. Soleirol, from whom I purchased some valuable specimens, from some of the letters of Baron Marchant, from the *Essai* of de Saulcy, as well as from several articles published in journals and revues. I have profited especially from the rich collection of the Count de Salis, more than from any other source, a collection which now has been united with the collection of the British Museum: from the National Collection in the Museums of France, Vienna, Berlin and Copenhagen, and the collection of the Duke de Blacas, much help was provided equally. Finally, I have drawn material from the cabinets of Messrs. Rollin, Feuardent and Hoffmann. Everywhere, I am happy to say, among directors and curators of museums as well as among

collectors and dealers I found gracious and impressive assistance which I feel I must acknowledge publicly with the most sincere and warm recognition.

Mr. Cohen is now (1862) finishing his *Description des monnaies frappées sous l'empire romain*: it is regrettable that this scholar has limited his work to the coinage of the Western empire and hasn't thought it necessary to include or to adjoin to his important series the descriptions of Byzantine coins which are so closely linked with the Roman series and which form their inseparable successors . . . Thanks to the interest of many friends, and after the refusal pronounced by Mr. Cohen, I will try now to complete and continue this work.

* * *

Well defined differences distinguish the Byzantine coinage: the workmanship, the types and the legends of which assign to it a particular character. Especially for the bronze issues which are so abundant and various, it appeared to me to be necessary to dismiss the routine method of defining names for coins from the dimensions of their modules. Don't you think that it is much more logical to give to each coin the real name by which it was known in its period, since we know it, and it also indicates the value for which it was given or accepted in trade? This method is so simple and justifiable that it has been accepted everywhere and always. Because, if among some of the ancient peoples the number was fixed according to its weight, it has never been heard that payment was to be made with issues of a certain dimension instead. This reasoning appeared to me to be sufficient to legitimize the new technological terms which I have adopted on the authority of the Byzantine historians and chroniclers.

Especially in the field of numismatics, learning and scholarship are not sufficient; it is admitted that a practical knowledge and handling of coins are indispensable. As for me, a simple amateur, whose only merit is possibly based on long experience, my book is nothing more than a modest manual in which I have tried to indicate and dissipate, wherever possible, the difficulties which appear most frequently to those who study Byzantine coins or build collections. They must have a brief knowledge of the dynasties, the history and the ups and downs of the Eastern empire. It is an effort to save them from this work and the dullness of research that I have provided before the main work the dynastic lists of emperors, as well as the development of size reductions crossing the territory of the empire. This introductory portion has not prohibited me from

giving, in the main body, an abridged biography of each emperor.

The complete work will form two volumes of the same size and typographical appearance as those forming Cohen's work. All the known types of Byzantine coins are drawn with fidelity in the numerous plates at the end of the work.

(Translated by LEWIS HENRY)

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ANCIENT COINS OF THE FAR EAST
A BRIEF SURVEY OF TYPES

by G. A. Benadom

Students of the ancient world have concentrated primarily on the great cultures which formed the foundation of the Western world and have for the most part ignored the contemporaneous rise of civilization in the Far East. Archaeological work has progressed in Egypt and Mesopotamia for a century and a half, but only recently has anything been done in the third great culture complex in the Indus Valley.

Historians have carefully traced the spread of civilization from its riverine origins into the Mediterranean basin but the consequents of the Indus cultures are as yet undetermined.

The growing realization that there was cultural contact between East and West as early as the third millenium BC is forcing scholars now to view the ancient world as a single entity — as a worldwide complex which embraced both Europe and Asia, and to seek further the extent of cross acculturation that existed between the Mediterranean and the Far East.

Coins, or objects which possessed some monetary significance, have been in use in China for nearly as long as they have in the West. This fact in itself is significant since a money economy is indicative of a certain level of civilized attainment. It is also known that there was a thriving east-west trade in Hellenistic and Roman times, a trade which involved an unfavorable balance to the western communities and which certainly enriched the Far East. The degree of cultural interchange which accompanied this economic movement has never been explored.

It is not the purpose of this paper to delve into the complexities of Far Eastern numismatics, a virtually virgin field awaiting the attention of scholarly research. It is not possible, given the state of our knowledge, even to discuss this subject in any depth.

There is a cultural difference between the Far East and the Indo-European civilizations, one which requires patience and study to overcome. Many of these differences are superficial and easily yield to a little effort. The purpose of this paper is to describe and classify various types of objects in use in the Far East from the middle of the first millenium BC and which qualify under any definition as currency.

Just as there is some dispute as to the origins and original purposes of coinage in the West, so also are the origins of

Chinese coins obscure. The earliest monetary objects were fashioned in the shape of valuable objects which had been used extensively as a quasi-currency in an advanced barter system. Thus we find arrowheads, fish, animal figures and weapons made from rare and precious materials such as jade and agate. From various metals the Chinese cast replicas of spades, hoes, axes, halberds, and knives. In all these cases, such items are shaped only to suggest the article. They have been found in sufficient numbers to make their use as currency a strong probability.

Nearly all Far Eastern coins from the early archtypes down nearly to the twentieth century were cast in bronze. Die striking appears to be a western invention used in the Far East only in modern times, though from the hoards of Greek and Roman coins found in the Far East, the method of striking must have been known to the Chinese. Gold and silver were rarely used as coin material, their use evidently being restricted to transactions involving bullion. Whether bronze coins were of intrinsic value or were token in nature is a question to which the present state of our knowledge does not permit an answer.

The first type of Chinese money was issued during the Chou dynasty (700-255 BC) and was shaped like spades with wedge-shaped hollow handles (Fig. 1). They were not inscribed so that their provenance is indeterminate. It is probable that they were the work of various states and cities, intended for local circulation, and their origin and value were known in the area in which they were intended to circulate.

The first objects to carry inscriptions were also hollow handled "spades" (Fig. 2). These carried a simple mark of value and were contemporary with, and were issued a little later than, the uninscribed "spades".

There are two types of doubtful objects in the sense of monetary usage, but again they have been found in sufficient quantities to suggest possible use as currency. The first type, called "bridge" money or "tingle-dangle" money was evidently in use as early as the "spade" types (Fig. 3). The former comes from their nearly semi-circular shape, the latter refers to their possible use as attachments to musical instruments. The second type is the "lily root" money (Fig. 4) referring to their odd geometric shape which is suggestive of a root. Neither type bears inscriptions.

In an obvious attempt to replace the cowrie shell (which had been an article of value and a quasi-monetary item in the barter system) a small coin of the same size and shape was issued c. 600 BC. These pieces are called "ghost head" or "ant nose" money (Fig. 5). They are inscribed and their use continued until c. 300 BC.

The "spade" coins eventually lost the hollow handle which became solid (for easier casting?) (Fig. 6). These solid handle "spades" then evolved into flat "hoe" shaped coins (Fig. 7) called "pu". These were flat and in some cases had holes for stringing. In any event they were easier to store and count. The inscriptions were more detailed, and the name of the issuing authority appeared. In this sense, the "pu" constitute the first real coins of China.

"Knife" money also appeared during this period, c. 500-250 BC. It was inscribed with value, and city or state of origin. The knife resembles an old fashioned straight razor with a ring at one end for stringing (Fig. 8).

A square coin with a round hole was issued c. 300 BC, the only one of its kind (Fig. 9). A few types of rectangular coins with round holes at one end were issued c. 1200 AD (Fig. 10).

In addition to the odd shapes already described, round coins were in use also as early as c. 550 BC (Fig. 11). The earliest of these had square center holes and were inscribed (Fig. 12). During the period, c. 500-300 BC round coins with round center holes (Fig. 13) were issued, but these did not continue as a type, the square hole being preferred down into the modern period.

All coins issued between c. 600-255 BC were cast by officials of various cities and states of the Chou Dynasty. (1122-255 BC). Their use probably continued past the end of the dynasty. Between 255 BC and 9 AD the bulk of the coins issued in China were the round pieces with the square center holes called "cash".

In 9 AD, Wang Mang usurped the imperial throne and evidently abolished the coins of the previous (Han) dynasty. Apparently Wang Mang was a strong traditionalist since he reinstituted older types of coins. Two types of "knife" coins 11 types of "pu" coins, 4 types of tortoise shell, 5 varieties of cowries and 8 types of cash were evidently involved in this reform. The "pu" coins are of the same general outline: all having string holes (Fig. 14). The "knife" coins are quite different from any earlier issues having a "cash" coin for a handle and a short butter knife blade (Fig. 15). Some were inscribed

as "knives" but were cast without blades, only the cash part being minted.

Chinese coins, along with numerous counterfeits, were in exclusive use in Japan until about 700 AD; in Korea until about 900 AD; in Okinawa until about 1450 AD and in Annam until about 1000 AD. They were imported from China in great quantities both before and after those dates and were in use in those lands until the 19th and 20th centuries.

Japan began issuing "cash" coins of her own (Fig. 16) from 700-950 AD after which there followed another 600 years in which Chinese coins were again imported and used. Japan resumed issuance of her own coinage in the late 16th century. Korea issued "cash" coins from 900 AD until she lost her independence to Japan in 1910.

Once China had settled on the "cash" coins as a major type shortly after the beginning of the Christian era, its use continued thereafter for many centuries. Coins minted in Japan, Korea, the Ryuku Islands and Annam, if the issues were local, resembled the Chinese coins so as to be indistinguishable to the untrained eye. This seeming confusion of widespread places of origin, coupled with many centuries of dating, is at first glance discouraging. This need not be so, since most coins are easily attributed both as to date and place of origin once one has at hand a guide to the Chinese script.

Ancient Chinese coins are readily available at modest cost. There are hundreds of types and varieties which clamor for classification and cataloging. Since these coins, like those in the West, are artifacts of an ancient economy they too possess keys to an understanding of the ancient Far East, an understanding that grows more important when one appreciates the impact of the East on the Mediterranean civilizations that were the foundation of our own world.

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There are several books available for further study of Chinese coins, most of which may be purchased at a modest cost.

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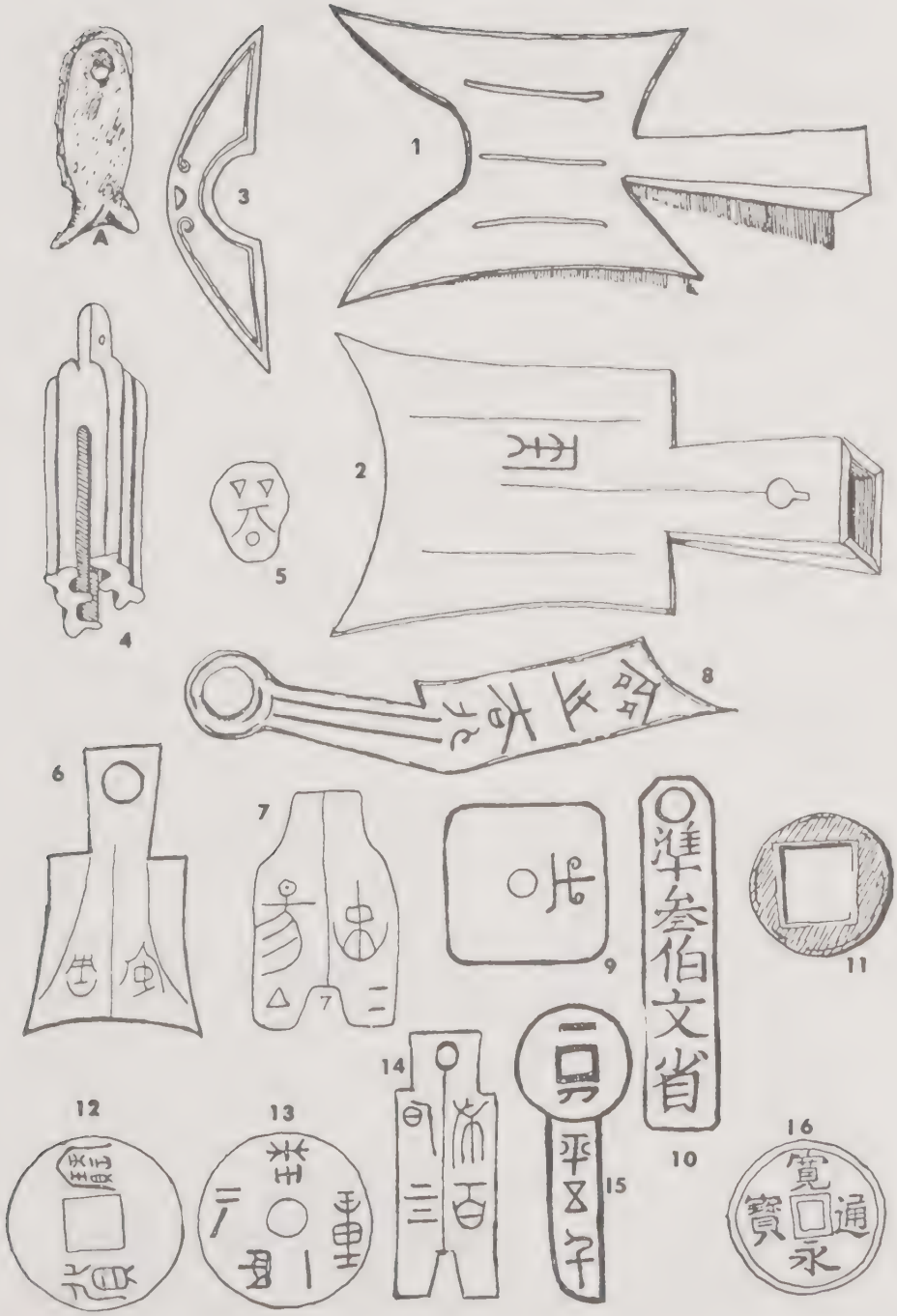
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In The April Issue:

NORTHUMBRIAN SCEATS AS A CHALLENGE TO NUMISMATICS

by LORIN L. KAY

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by JOHN E. HARTMANN

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NUMISMATIC REPRESENTATIONS OF STATUES BY ALKAMENES

I. The Cult Statue of Hephaistos in the Hephaisteion at Athens

by Al. N. Oikonomides

The use of numismatic evidence in archaeological research, as many numismatists have noted in their studies, is still in its infancy and much of the information to be gleaned from coins has not yet been used for the full benefit of the study of history of ancient art and architecture. The following notes deal with some interesting archaeological problems which may come closer to solution with the aid of the information from ancient coins.

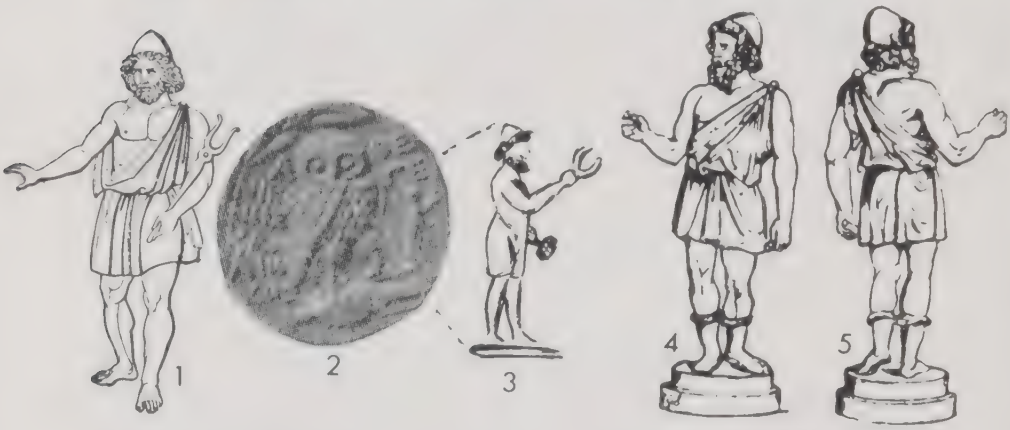
One of the great sculptors of ancient Greece was Alkamenes of whom very little is known. He was a younger contemporary of Pheidias and the sculptor of one of the pediments of the temple of Zeus at Olympia. Only a few of his statues are known to us, and about these there is some discussion due to a lack of consistency in his style. Perhaps the most famous of his works after the Aphrodite "in the gardens" was the cult statue of Hephaistos (or Vulcan) in the Hephaisteion of the Athenian Agora. This is the temple (one of four by the unknown "Theseum architect") once incorrectly identified as the shrine of Theseus known to have been in the same area. The building is supposed to have been erected *c.* 449 B.C., about the same time as the famous Parthenon was being built on the Acropolis (447-438 B.C.).

Guiding us in our search for knowledge about the works of Alkamenes are the ancient literary sources. According to Pausanias in his description of the interior of the Hephaisteion in Athens (I.14.6, *cf. NCP*, p.liii), a cult statue of Athena stood on the same base with that of Hephaistos. Further, he notes that it was no surprise to him because he knew the connection of the two deities from the local story of Erichthoninos.[1] Although Pausanias does not mention the sculptor, the fact that the statue of Hephaistos was made by Alkamenes is well-known.[2]

Curiously, no ancient source has identified the companion statue of Athena as a work by Alkamenes too. We know from a mutilated inscription[3] that the Hephaisteion contained two cult statues, one of which held a shield (a definite reference to a statue of Athena) and that their construction was begun in 421/0 and finished in 416/5, but if the name or names of the

artist(s) were included in the inscription. they have been lost to us.

Despite the importance of this statue of Hephaistos by Alkamenes. no identification of a numismatic representation of it on an Athenian coin seems to have been published to date. Surely this does not imply that the famous statue was never used as a theme for numismatic representation. but rather that it has never been identified. However. in Imhoof-Blumer and Gardner,[1] we see a crude design identified by the authors as



1. Hephaistos holding tongs in left arm; 2. Athenian silver tetradrachm with numismatic representation of Hephaistos by Alkamenes; 3. Drawing showing restoration of the numismatic representation of the coin in Fig. 2; 4. Bronze statuette of Hephaistos in the British Museum. The object once held in the right hand is lost. Left hand still holds the handle of a hammer (see cover photo); 5. Rear view of statuette in Fig. 4.

Hermes.[5] More careful scrutiny shows that the object in the right hand of the figure is not a strigil as previously supposed. but actually a metal worker's tongs (Fig. 1) or pincers. and the object protruding from the left hand is the head of a hammer. The posture of the numismatic representation (Fig. 2) is very similar to that of profile of the bronze statuette of Hephaistos in the British Museum (see Fig. 4. 5 & cover) which has always been considered. with a few doubts. as a copy of the lost Hephaistos by Alkamenes. The best identification points of the small and crude representation on the coin are the pointed cap (*pilos*), the short tunic (*exomis*) and the beard (Fig. 3). This last characteristic is apparently the one which led Imhoof-Blumer and Gardner to the conclusion that the figure was Hermes.

Further. it is interesting to note that the profile of the statue. however crude. (Fig. 2) is taken from the right side. In recent years restorations of the cult statues of Hephaistos and Athena

have placed Athena on the right. Hephaistos on the left. Because we know that numismatic representations were always to remind one of the most familiar view of a statue, we can now see that this restoration is incorrect. Had Hephaistos stood at the left, his profile would also have to be taken from the left and it is not on the coin.

So, once again, an ancient coin has led us to the verification of a copy of a famous lost masterpiece of Greek art. The evidence is valuable because it gives authenticity to the British Museum bronze statuette as a copy of the original by Alkamenes and verifies the combination by Furtwängler of the Cassel torso with the Chiaramonti head[6]. The strength of this identification is, I believe, sufficient to raise the bronze piece to a higher status than the relief of Hephaistos on the clay lamp of the Empedokles collection in the National Museum of Athens which has led to the incorrect restoration of the two cult statues as mentioned above.[7]

[1] Erichthonios is said to have been born from the ground as the result of an unsuccessful attempt by Hephaistos upon the goddess Athena while she lay asleep. (Apollodorus iii.14.6; Schol. on Homer. *Iliad* ii, 537; Augustine. De Civitate Dei xviii.12).

[2] Cicero, *de Natura Deorum* I.30: "Indeed we praise the statue of Hephaistos at Athens made by Alkamenes. . . ."; Valerius Maximus VIII. 11: "Visitors at Athens are impressed by the statue of Hephaistos made by the hands of Alkamenes."

[3] IG. I². 370-371. SEG.X.267

[4] *Ancient Coins Illustrating Lost Masterpieces of Greek Art: A Numismatic Commentary on Pausanias.* Chicago 1964. Plate DD.xx

[5] *Ibid.*, p.149

[6] Furtwangler. A., *Masterpieces of Greek Sculpture* (New ed.) Chicago 1964. p.88. Fig. 38

[7] See Semni-Papaspyridi-Karuzu. in *Ath.Mitt.* 59-60. 1954. pp 67 ff.; also. *The Athenian Agora, A Guide to the Exacation and Museum*, 2nd ed. Athens 1962. pp.5.40

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BOOK REVIEWS

Elvira Eliza Clain-Stefanelli. *Numismatics: An Ancient Science.* (Contributions from the Museum of History and Technology, No. 32), U. S. Government Printing Office, Washington, D.C. 1965. $1.00

The much maligned dollar, whose purchasing power is supposed to have declined and whose prestige diminished, is still capable of purchasing this splendid book. It consists of 102 pages, profusely illustrated, indexed and with an extensive select bibliography.

The book is written for the non-specialist, even for the non-numismatist, and it very adequately traces the history of our science as its title implies. It pays due tribute to that even more maligned individual, the collector, for as the author points out, numismatics as a science had its roots in those who collected coins for their artistic and historic merit, and who, through assembling their collections, first laid the groundwork for systematic classification and attribution.

Today, as numismatics is beginning to mature and take its place as a legitimate interpretive discipline, its history and development are as important for its practitioners to understand as the coins themselves. In this sense, Mrs. Clain-Stefanelli has made a genuine contribution to all people who are interested in coins for any purpose.

This reviewer strongly recommends that every reader who has not done so forward a dollar to the Government Printing Office for what undoubtedly is the biggest numismatic bargain in several years.—

JOHN E. HARTMANN

Metcalf, D.M. "Frankish Petty Currency from the Areopagus at Athens," in *Hesperia* 34, 1965, pp.203-223, illus., Plate 56.

This is an account of a find totaling 203 copper coins issued by the Frankish princes who ruled in Greece after the partition of the Byzantine empire by the participants in the fourth Crusade (1204) and 10 French coins of debased silver found a yard or two from the site where the copper coins were scattered. The coins were found on the northeast descent of the Areopagus hill in 1963 and the dates at which they were struck fall in the second half of the thirteenth century, although some may reach back into the first half. Two hundred of them may be attributed to *Guy I de la Roche* (1225-63), the second Frank duke of Athens. Only two are issues of *Guillaume I de Villehardouin* (1245-78), the fourth Frank prince of Achaia; one is a Byzantine follis of *Manuel I* (1143-80); nine are billon tournois of *Louis IX* (1226-70) and one is of the Marquis of Provence, *Alphonse* (1249-71).

The author classifies and studies the types with the enthusiastic attention to detail which characterizes all of his work. He concludes with a study of dies and possible mints, the first effort toward a map of numismatic finds of the period from the Agora excavations, and a complete catalogue of the coins. One very important conclusion drawn from the absence of Frankish, and the appearance instead of French denier tournois, in the Areopagus coin-find weakens the traditional dating of the origin of the first group to 1250.

Metcalf's article is one of the most valuable modern numismatic studies in the long neglected coinage of the Latin Orient. His systematic research methods and the able use of both published and unpublished numismatic material of the period from different areas for

the reconstruction of the trends of unknown economic history and trade relations, lead us to hope that the author of the excellent *Coinage in the Balkans,* 820-1355 may one day contribute a book of equal value on the coinage of the Frankish rulers of Greece and the Aegean.

ALOISIUS BAROZZI

Koenig, Marie E.P. "Celtic Coins: A New Interpretation," in *Archaeology* 19, 1966, pp.24-30, illus.

Numismatist readers of the earlier volumes of *Archaeology* will very rarely have come upon any article of such value to their special study as this. It is a special pleasure to note that this is the second valuable numismatic article to be published in *Archaeology* in a year, and we hope that this policy will be continued in the future.

Mrs. Koenig has contributed the long awaited introductory article in English to Celtic coins for those not familiar with them and the interpretation of their types. Both the excellent text and the illustrations now provide a starting point for those, especially among younger numismatists, who are possibly interested in this area of specialization. One of the most interesting features of this article is the fact that the coins illustrated are all from the author's own collection. That the collector and the scholar are here united in one person is an important moral for the numismatist reader.

We hope that the article by Mrs. Koenig will provide a guide to dealers who have difficulty describing Celtic coins in their lists and catalogues. And more important, we hope this article will be read by the authors and editors of the popularized introductions to European art and the over-simplified numismatic handbooks.

This article is recommended as basic reading for all collectors of ancient coins. It is of obvious importance to all who are interested in Celtic coinage and its stylistic influence on the early medieval coinage of Europe, but also for the collector of Greek coins who will derive information about Greek trade with northern Europe of the utmost importance.

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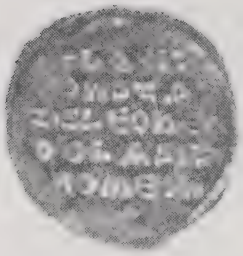

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GREEKS AND BARBARIANS

The Numismatic Evidence for Greek Contact With Barbarian Europe II.

by Lloyd R. Laing

WHO WERE THE CELTS?

In the first part of this study of the numismatic evidence for Greek contact with Barbarian Europe I discussed the significance of the Auriol Hoard and the evidence it supplies for the earliest coinage struck in France. I also pointed out that it has been suggested on stylistic grounds that some of the coins in the hoard may have been copies made by the native inhabitants of the Marseilles region. Who were these barbarians?

To the Greeks there were two major groups of barbarians, the Cimmerians in the East and the Celts in the West. The term 'Celt' is a linguistic one, and it is difficult to trace how far back in European prehistory the Celtic language was being spoken in the West. It is possible that the Single Grave people not only introduced Indo-European to Europe but also a form of Celtic as early as c.2,000 B.C.: certainly due to the unbroken cultural sequence in later prehistory we can be fairly sure that the Urnfield Cultures of the Late Bronze Age were Celtic. In the late eighth century B.C. in Central Europe the impact of Cimmerian immigrants from the Caucasus on the native Urnfield peoples resulted in the birth of the Early Iron Age, the first phase of which is termed Hallstatt after a famous site near Salzburg in Austria. It is probably from the Caucasus and the steppeland that the idea of working iron spread to Europe. The Hallstatt Iron Age cultures, Hallstatt C and D (Hallstatt A and B are strictly speaking Bronze Age), last in Central Europe until the dawn of the fifth century B.C. and by the sixth century, the period with which we are concerned here, there was an extension of Hallstatt D as far as the south of France, where we find at such sites as Pertuis characteristic 'waggon graves' in which the dead were buried on a four-wheeled vehicle.

It was with these Hallstatt D people that the Greeks conducted their lively trade by an overland route after 540 B.C., when, as was explained in the last section, the coastal route was blockaded by the Carthaginians following Alalia. During the period represented by the Auriol Hoard a trade route was opened with Germany, and we find for example Greek pottery occurring at the Heuneburg fort on the Upper Danube.

where they employed Greek building techniques using brick bastions. The pottery is Attic Black Figure, and dates from about 520. At the nearby Homichele barrow (which is incidentally famous for producing evidence of silk, pointing to a trade route with China) the many finds, including imports, were a good indication of the wealth of this region. In France, Greek contact is best exemplified by the famous Vix waggon burial, where a princess was buried with a huge bronze krater which stands 164 cm. high and which is a masterpiece of archaic Greek art. Along with it were other Greek bronzes, Greek painted cups, a gold torc and many small objects. The grave could be dated to c. 500 B.C. and the krater must be regarded as a 'diplomatic present' in return for some trading rights. The nearby hillfort of Mont Lassois has also produced Greek pottery. The reason, then, why Marseilles flourished during this period was because she was conducting a trade with the North and more particularly with Britain, by an overland route. And the commodity she wanted from Britain was tin. Although as we shall see in the fourth and later centuries there is plenty of evidence in Britain for this trade in the form of Greek coins and pottery there is strangely almost no evidence at this period, that of the greatest prosperity of Marseilles. Only two sites in Britain have produced finds of sixth century Greek pottery (Reading and Selsey Bill) and the authenticity of the Selsey find is to be doubted.

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*We are exerting a continuous effort to present better and better issues. While the *Turtle* has grown considerably in the past year, we are still far from our goal. There are several articles from contributors all over the world waiting to be published. The solution is to add more pages, but for this, more advertising is necessary, and more subscribers. If each current member were to enroll one new member, the problem would be solved.

*With the help of our many friends of the press—Mr. Herbert Bardes of the *New York Times,* Jim Johnson of *Coin World,* Belmont Faries of the *Washington Star* and Barbara Lyons who writes a coin column for several papers, the Turtle will continue to grow and grow and grow. All of these people are very generous in mentioning the ACCA in their columns and their help is gratefully acknowledged.

* As the ACCA grows (and the *Turtle* along with it), we hope that the new generation of numismatists will study more and more the coinage of the ancient world, economic and art history, the political changes and personalities, the memories of which have been preserved on ancient coins, many of which are still unstudied and unpublished.

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